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ABSTRACT

Music educators are required not only to master the body of knowledge representing the music curriculum, but to manage instruction so that they may convey this knowledge effectively and efficiently to their students. In order to promote good instruction, teachers find that a systematic behavioral management plan is required. Unfortunately, many approaches to behavioral management ignore the importance of the curriculum and the behavior of the teacher in mediating student behavior in the classroom. The purpose of this paper is to describe ways in which classroom management, instruction, and teacher behavior interact to promote a productive and positive learning environment and to suggest management techniques supported by educational research which may be of value to beginning as well as more experienced teachers. Based on a review of the literature, it is argued that an effective classroom management plan must first examine the curriculum and the behavior of the teacher who provides the instruction according to a set of consistent principles identified across a large number of schools and educators. Only after these details are attended to are the more specific interventions provided likely to be effective. (Contains 26 references.) (Author/LL)

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# Instruction and Classroom Management: A Combination That is Music to Your Ears

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Running head: Behavior management in music



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## Abstract

Music educators are required not only to master the body of knowledge representing the music curriculum but to manage instruction so that they may convey this knowledge effectively and efficiently to their students. In order to promote good instruction, most teachers find that some sort of systematic behavioral management plan is required. Unfortunately, many approaches to behavioral management ignore the importance of the curriculum and the behavior of the teacher in mediating student behavior in the classroom. In this paper, we examine a number of findings from the literature base evolving in general education related to curriculum, teacher behavior and behavior management. Relevant examples from research in music education are provided to illustrate the applications of these findings in this discipline. Based on the literature reviewed, it is argued that an effective classroom management plan must first examine the curriculum and the behavior of the teacher who provides the instruction according to a set of consistent principles identified across a large number of schools and educators. Only after these details are attended to are the more specific interventions provided likely to be effective.

# Classroom management and instruction: A combination that is music to your ears

Like tones in musical harmony, instruction and classroom management work together, creating consonant sights and sounds in the classroom. Classroom management is an issue which consistently rates high among the concerns of beginning educators (Forman, 1994). Because music education is a highly specialized field of study with its own agenda and frame of reference, it is likely that many music educators-in-training or early in their careers have not had the opportunity to consider music classroom management in light of the substantial body of knowledge accumulating in general educational references.

Music educators are not only called upon to work with the same students who populate general education classes, they are often required to work with larger groups of students than general education teachers and frequently under a hectic schedule. In addition to this, students who receive special education services because of learning or behavior problems, which limit their ability to work in large or in cooperative groups, often attend music classes with their more able classmates (Gfeller, 1989). Given the challenges such conditions present to music educators, an examination of some consistent findings in general education may prevent or reduce many of the problems which are potentially damaging to the music education program.

Adequate instruction and professional practice require ongoing analysis of one's performance in the classroom. The ability and willingness to engage in reflective analysis under complex and demanding conditions may be enhanced by developing a schema or framework for understanding

and representing the elements of classroom interactions before attempting to analyze as they occur during instruction.

A schema is a prototype or general case specifying the typical relationships and sequence of events associated with a situation, event, or object (Rummelhart, & Ortney, 1977). A basic schema for understanding classroom management would include teacher expectations, rules, consequences and the interaction of these elements with the students attending the class. However, classrooms are highly complex environments and simple schemata may be of limited utility for music educators attempting to understand and solve classroom management problems. An adequate schema for understanding classroom behavior management must also examine the curricular and instructional goals for the class and students and the behavior of the teacher.

The purpose of this paper is, therefore, to describe some of the ways in which classroom management, instruction, and teacher behavior interact to promote a productive and positive learning environment and to suggest some management techniques supported by educational research which may be of value to beginning as well as more experienced music educators. An elaborated understanding of these factors may help music teachers to develop a more useful schema for classroom management which will allow them to successfully and responsibly make decisions regarding the students in their classes. In the next section, we examine curriculum and instruction as the major context for classroom management activities.

## The Instructional Context of Classroom Management

A teacher's primary role is to provide instruction. Effective teachers is the amount of instruction they provide. Stated simply, effective teachers provide more instruction than their less effective counterparts

(Brophy, & Good, 1986). In order to provide adequate instruction, most teachers need some sort of management plan. The number of books on the subject of student discipline available to practitioners (e.g., Canter, & Canter, 1982; Emmer, Evertson, Clemments, & Worsham, 1989; Evertson, Emmer, Clemments, & Worsham, 1989; Froyen, 1993; Kerr & Nelson, 1989) indicates the importance of this topic to professional educators. Often these texts form the basis for an entire class devoted to classroom management which is presented in isolation from other aspects related to the role of the professional educator. As a result of this isolation, educators may believe that classroom management and instructional activity are distinct entities. However, a number of substantive reviews of the literature have suggested that the two aspects are tightly linked in establishing the classroom environment.

Curriculum as the Context of Management Tasks

Beginning teachers are often given a sound piece of management advice: "Catch 'em being good and respond positively to that behavior." This seemingly innocuous and straightforward advice actually leads to several important issues related to classrooms and behavior management. In order to "catch 'em being good," one must first determine what "being good" looks like and sounds like in a given class. One way of describing desirable classroom behavior is in terms of behaviors related to attaining desired curricular outcomes.

Berliner (1985) stated that the most important factor in predicting teacher effectiveness is the extent to which the curriculum delivered in the classroom is linked to the outcomes desired for that classroom. In addition to organizing the instruction, this approach provides a rationale for establishing a system of behavior management in the classroom with the

purpose of promoting active engagement with a curriculum logically or empirically related to the outcomes desired for the class. Acceptable classroom behaviors then become those things that look like and sound like they are directly related to learning music. Without a clear idea of the curriculum, behavior management becomes an arbitrary issue of control rather than a pragmatic issue of encouraging learning and competence. Also, without a clear curricular focus, teachers may find that they rely on cultural norms or personal biases in establishing behavioral expectations. In a pluralistic society, curricular goals appear far more defensible than cultural or personal factors.

Curriculum and Classroom Complexity

The complexity of classroom management and curriculum was discussed by Evertson (1989). Evertson viewed the classroom as a set of several systems which require more than a collection of independent techniques (e.g., token economies, cooperative grouping) for effective management. The classroom environment is constructed of complex parts which include the students, curriculum, time, space, materials and goals to form a coherent (consonant) whole (Evertson, 1989). By having clearly defined objectives related to desired curricular outcomes, teachers are able to select and encourage activities which are likely to promote the desired outcomes. Activities which are in line with the outcomes desired for the class are frequently incompatible with misbehavior.

Teaching is a highly undervalued activity which is often assumed within the ability of virtually any adult (Brophy, & Good, 1986). However, Brophy and Good pointed out that even within classrooms operated by experienced teachers, a wide range of variability exists on such aspects as: "expectations and achievement objectives that they hold for themselves,

their classes, and individual students; how they select and design academic tasks; and how actively they instruct and communicate with student about academic tasks" (p. 370). One conclusion supported by Brophy and Good was that teachers who do these things successfully produce more achievement than those who do not; however they continue to caution that "doing them successfully demands a blend of knowledge, energy, motivation and communication and decision-making skills that many teachers, let alone ordinary adults, do not possess" (p. 370). The interaction of curriculum and classroom management may, therefore, be a far more complex issue than it is commonly judged to be.

Applications in Music Education

Yarbrough and Price (1981) related non-performance time to off-task behavior in choral, orchestra and band classes. One explanation that they offered was that the performance aspects of music are intrinsically reinforcing for many students. By planning and orienting instruction to the performance aspects of the curriculum, teachers may be able to capitalize upon this effect and thereby reduce the magnitude and frequency of behavior management problems in their classroom.

Summary

These general reviews of the relationship of classroom management and curriculum indicate that a complex relationship between these two aspects of the classroom environment exists. With regard to classroom management, it appears that the purpose of classroom management activities is to promote meaningful engagement with the curriculum and, therefore, any attempt at classroom management must start with a clear idea of what is to be accomplished in the classroom. By focusing on behaviors directly related to the curriculum, teachers may be able to avoid

the pitfalls of sanctioning or prohibiting certain behaviors based solely on cultural norms, expectations, or personal biases.

A substantial amount of training and experience may be required before classroom personnel begin to understand how these two aspects affect each other. As teachers begin to analyze their classroom performance, it may be helpful to bear in mind the enormous complexity of a classroom and employ the curriculum as a guide for management and orienting themselves in the classroom. The first step to good classroom management is to ensure that a curriculum is in place which is both learnable and worth learning. Many of the critical elements of curriculum planning and elaboration may be dealt with before the school year begins or at least before the lesson is taught. Sufficient attention to these preparatory details may decrease the amount of complexity faced by the teachers thereby reducing the workload and freeing the teacher to focus on elements such as their own performance in delivering the lesson.

## Teacher Behavior as a Classroom Management Tool

Historically, the study of teacher behavior has yielded mixed results in terms of desired student outcomes. Education literature produced during the 1950s, 60s, and early 70s often suggested that an adequate teacher was one who possessed certain personal attributes (e.g, intelligence, pleasing appearance), or that an adequate teacher was one who delivered the appropriate curriculum (teacher as technician) or, more alarming, that there was actually no relationship between teacher behavior and student outcome (Brophy, & Good, 1986). During the middle to late 1970s, a consistent body of evidence emerged linking certain teacher behaviors to enhanced student outcomes. Many of these behaviors bear a

direct relationship to classroom behavior exhibited by students. The following sections consider some of the major variables individually.

Managing Groups and Lessons

One of the major influences in thinking about classroom management, particularly management of groups, was Jacob Kounin. Kounin's interest in classroom management was stimulated when he reprimanded a college student for reading a newspaper during a lecture. The result of this reprimand was a noticeable change in the behavior of the other students in the class (Kounin, 1970). Kounin termed this phenomenon the "ripple effect." As a result of his investigations, several other aspects of teacher behavior were found to be highly related to more effective classroom management. Kounin found that in addition to using the ripple effect, effective classroom managers demonstrated the use of "withitness," overlapping, momentum, and group focus. Each element will be briefly described in the next sections.

The ripple effect. The ripple effect occurs when teachers correcting the behavior of one student evoke a change in the behavior of the entire classroom. The ripple effect may be elicited by either positive or negative statements regarding student behavior. To the greatest extent possible, teachers should influence student behavior through positive attention to those things which they wish to see repeated. However, it is unreasonable to suggest that one may always be able to obtain desired behavior through positive attention. On occasion, teachers must issue reprimands and commands to desist certain behaviors. Effective use of reprimands and desist statements requires an element Kounin referred to as "withitness."

Withitness. Withitness is defined as "knowing what is going on in the classroom at all times" (Charles, 1992 , p. 23.). Teachers who demonstrate

withitness not only know what is going on in their classroom, but are able to convince the students that they know what is going on. A teacher who is "withit" targets or reprimands the appropriate student in a timely manner and responds to the more serious misbehavior when more than one problem is occurring at the same time. By attending to misbehavior early, teachers may be able to redirect the student with less intrusive interventions, thereby maintaining a more positive atmosphere in the classroom.

Overlapping. In order to promote appropriate levels of student engagement, most classrooms operate with more than one activity occurring simultaneously. Overlapping is the ability of the teacher to attend to two or more of these activities at a time. This may require some patience and practice for the beginning teacher. However, music teachers may have an edge in this domain because music is often created by the interaction of multiple parts or instruments. A helpful analogy for teachers learning the skill of overlapping would be that of an orchestra conductor attending to one or more sections specifically while rehearsing the entire orchestra.

Movement management. Many readers may recall the experience of participating in a music rehearsal which lacked momentum and had rough, abrupt transitions between activities. Lessons and rehearsals with ineffective movement management may be associated with increased levels of misbehavior and decreased levels of student involvement. Movement management is the ability to move smoothly from one activity to the next, avoiding abrupt or "jerky" transitions and minimizing "slowdowns" (Charles, 1992). Advance planning and organization of lesson activities allows teachers to move easily and quickly from one activity or

section to the next. This helps to reduce misbehavior resulting from boredom and needless repetition and minimizes "down time" in the lesson Kounin suggested that of all the elements identified in his work, making smooth transitions and maintaining momentum was more important than any other behavior management technique (Charles, 1992).

Movement management may be a particularly useful tool for music teachers because of the number of elements which must be blended together to create a successful lesson, particularly. For example, a complete general music lesson is likely to include activities in (a) movement, (b) listening, (c) singing or playing instruments, and (d) rhythm and sightsinging. Because these elements are often tied together in a very short class period, the music teacher must be able to sense when the children begin to lose interest in one activity and move quickly to the next activity to maintain momentum and interest.

Group focus. Music teachers, like many general education teachers spend most of their time working with groups of students. More effective managers appear to maintain the focus of the group on the instructional issue, whether they are working with a large class or smaller group of students. According to Kounin's observations, teachers promote this group focus by encouraging participation by all members of the group. In music performance activities, this may be accomplished by goal setting so that the group has a clear idea of what is to be accomplished during the lesson (e.g., "Today we need to learn the first part of a new song and clean up the song we learned yesterday. After that, we will..."). Another technique that a music teacher might use to maintain group focus is requiring the rest of the class to count along or go over your own part while working with an individual or section. Additionally, group focus may be promoted by

conveying the idea that all members of the class are accountable for learning the material in the class or for promoting the performance goals of the group. Alternating individual responses with unison responses followed by random checks of individuals can promote individual accountability within the group. Other techniques for attention directing include avoiding predictable response patterns (e.g., questioning around the room in the same order each time), building suspense (let's see who can...) and mixing individual responses with unison responses (Charles, 1992).

In actual practice, each of these elements interacts with the others so that a weakness in one skill can lead to a problem in another area. A strength in one skill, for example overlapping, may be used by a beginning teacher as the basis for developing competence in other skills. Identifying and attending to each area is an important first step. Like any other aspect of music behavior, demonstration of effective management techniques requires practice, patience and feedback. Teachers mastering each of these elements of effective classroom management not only enjoy classes with fewer problem behaviors but also increase their ability to effectively use their instructional time for learning tasks.

Teacher Enthusiasm

Teacher enthusiasm has been reported as an important and alterable variable in the teacher research conducted during the 1970s (Brophy & Good, 1986). Though student achievement is affected less by teacher enthusiasm in the early primary grades and at college level classes, teacher enthusiasm has been linked to increased achievement and better classroom behavior with elementary and secondary students and

improved perceptions of teacher competence from middle elementary grades through college-level students (Rosenshine, 1970).

Brigham, Scruggs, and Mastropieri (1992b) examined the effects of enthusiastic vs. nonenthusiastic teaching with junior high students with learning and behavior problems. Their research yielded nearly twice the recall of subject matter on an exit examination and less than half the number of behavior problems as compared to a class experiencing nonenthusiastic teaching. Further, independent ratings of videotaped lesson segments indicated that the students in the enthusiastically taught class appeared to be more attentive, alert and to be enjoying themselves more. It may be that by teaching enthusiastically, the teacher models positive affect for the to-be-learned material, thereby enhancing the students' motivation to become engaged with the instructional tasks.

Applications in Music Education

Analysis of music teacher behavior. Yarbrough and Price (1981) examined video tapes of teacher and performer behavior in high school band, chorus, and orchestra rehearsals to examine the relationship with several aspects of teacher behavior. Their results indicated that student off-task behavior was significantly related to the characteristics of the individual teachers in the study as well as the amount of non-performance activity and teacher eye contact. Specifically, Yarbrough and Price found that students were more on-task when working with teachers who exercised greater amounts of direct eye contact than with teachers with less eye contact. This is consistent with Kounin's observations and the effects for teacher enthusiasm reported by Brigham, Scruggs, and Mastropieri (1992b). One other interesting finding was a nonsignificant relationship between student off-task behavior and teacher disapproval.

While Yarbrough cautions that a causal relationship between disapproval and misbehavior is unsupportable with her research, it appears that redirection to performance activity and use of direct eye contact may be more productive than verbal statements of disapproval.

Teacher-intensity training. Cassidy (1990) compared the teaching of students who had received four sessions of "teacher-intensity training" with a control group without similar training. All participants in Cassidy's study were elementary education students enrolled in a music methods course. The intensity training focused on: (a) examples and nonexamples of intensity, (b) examinations of examples and nonexamples of intensity during the teaching of short songs, (c) maintaining intensity while teaching longer songs, and (d) extending the length of teaching time in which students maintained high intensity. Results indicated that intensity training increased teacher intensity from the first to the third of three observations; however, no significant differences between the first and second observations were detected. Perhaps most important was the observation that teachers with intensity training incorporated more musical activity into their lessons than did control group students. While no measures of student behavior were reported, other studies of teacher enthusiasm (e.g, Brigham, Scruggs, & Mastopieri, 1992b) predict that teachers demonstrating high levels of intensity would also experience lower levels of student misbehavior in their classrooms.

Summary

Teacher behavior has a significant influence on the classroom behavior of students. Teachers who are "withit," enthusiastic, and make effective use of momentum are able to prevent many instances of classroom misbehavior. In addition to preventing misbehavior, teachers

demonstrating high levels of these characteristics are often able to deliver more instruction, thereby increasing the achievement of their students. These variables appear to be alterable rather than fixed traits. Teachers wishing to enhance these aspects of their performance should employ a systematic approach (Brigham, Scruggs, & Mastropieri, 1992b) and allow sufficient time to acquire the new behaviors (Cassidy, 1990). It may also be helpful to appraoch the act of teaching as one would approach a performance (Pineau, 1994) when attemping to alter one's characteristics in this domain.

## Special Treatments for Individual Problems

With good planning and high levels of effective teacher behavior, music educators are likely to substantially decrease the frequency and intensity of the classroom management problems that they must face. It is unlikely that even the most highly skilled music educators will enjoy entire careers without encountering individual behavior problems which require their attention. Many music educators are required to deal with students identified as having behavior handicaps which require special education in other domains (Gfeller, 1989). Some general techniques are available to teachers who are required to intervene with individual students.

### Individual Appeals

Scruggs and Mastropieri (1992) suggested that in addition to the previously mentioned techniques of praising, attending to or reinforcing appropriate or desirable behavior, teachers should consider employing a direct appeal and proximity to the student to elicit more acceptable classroom behavior. By speaking frankly and privately to the misbehaving student, teachers may be able to more effectively (a) explain the behavior

desired from the student, (b) identify the problem behavior that the student is exhibiting, (c) explain the consequences for the misbehavior in the classroom, and (d) ask the student to suggest how he or she could take responsibility for improving the situation.

Though the direct appeal technique appears weak and simplistic, its power was experienced by the third author of this paper who employed the techniques with a student who had disrupted her junior high choir so severely that it was necessary to remove him from the rehearsal and send him to the school office. After the class period ended, the music teacher and the student had an extremely direct and candid conference in the principal's office. As the student was a chronic discipline problem in the rest of the school, it would have been quite easy to suspend or expel him from the class. However, after an analysis of the desired behavior and discussion of the differences between acceptable behavior and the behavior which he exhibited, the student and the teacher worked out a plan which would allow him to return to class the next day. Part of the plan for this student involved frequent and individual reminders from the teacher of the desired behavior as well as a private "desist" signal which the teacher could use to alert the student that he or she was crossing the line. The happy outcome to this story is that the student's behavior improved slowly but steadily and rather than leaving the school music program, he became an active participant and enrolled in the high school choir the following year.

Many times students with serious learning and behavior problems have few places in the school where they are able to feel that they are a part of a group and important. Through a direct appeal to the student and proximity to the student during times of questionable behavior (enhanced

by teacher withitness), music educators may be able to communicate to their students that music classes are places where they are accepted and important. Stressing the importance of appropriate behavior and personal responsibility can serve to decrease the frequency and intensity of misbehavior from an individual student.

Peer Mediation

Scruggs and Mastropieri (1992) also suggested that in some cases, peer mediation may be helpful in managing the behavior of a few individuals within a larger group. In one form of peer mediation, popular and responsible students are assigned to target students to help them monitor and control their behavior (Kerr, Strain, & Ragland, 1982). It is important to remember that in any peer-mediated technique, the peers chosen to be mediators must perceive their role as positive and desirable (Scruggs, & Mastropieri, 1992). The target student should also perceive the peer-mediation technique as valuable, positive, and desirable. It is important that the peer-mediation responsibilities do not interfere with the learning opportunities of the selected students.

The good behavior game. Another peer-mediated technique known as the Good Behavior Game involves dividing the class into two or more teams which compete to see who can end the class period with the fewest number of rule violations (Brigham, Bakken, Scruggs, & Mastropieri, 1992a). Because some students may have difficulty understanding the idea of a game where the low score wins, it may be helpful to explain the game in terms of other activities with which the students are familiar. Golf is won by the player with the fewest strokes, races are won by the person with the lowest time, and in the familiar game, hangman, a stick figure is drawn, one part at a time when students answer questions incorrectly so

that the individual with the fewest errors (points) wins the game. Brigham, Bakken, Scruggs, and Mastropieri (1992a) also found that individual contingencies could be successfully operated within the groups. In their study, one student who was highly resistant to any management plan attempted by the school responded positively when, on the first exhibition of the misbehavior, she received a warning instead of a point for her team. Rather than complaining that their classmate was receiving special treatment, the other students appeared relieved that she was no longer disrupting the class. At times, music educators may also find that a combination of individual and group contingencies are needed to deal with a specific problem or group of students.

Instruction in Desired Behavior

Another essential and often overlooked individual behavioral intervention suggested by Scruggs and Mastropieri (1992) is direct instruction of the desired social skills. While many students are well aware of what is expected and choose to violate rules anyway, some students may not have had sufficient opportunities to learn the behaviors appropriate to the music class. For these students, instruction in the desired social skills including modeling, descriptions, prompting and reinforcement may greatly reduce the amount of teacher time taken up be misbehavior.

Support Personnel

Many school behavior problems are rooted in other aspects of the student's life. Music teachers at times may need to identify another individual with whom the target student can discuss his or her problem. Such individuals can include special education teachers, counselors, other teachers within the building, administrative staff (Scruggs, & Mastropieri,

1992). In some, but not all cases, the opportunity to discuss the root of the behavior problem may result in an elimination of the unacceptable behavior; however, it is important for the music teacher to remain focused on the goal of improved classroom behavior. It is essential that a referral for outside assistance also lead to specific strategies for resolving the behavior problem which led to the referral!

Other Sources for Individual Interventions

The number of specific intervention techniques developed for teachers and students in schools is far too large to address in a paper such as this. It would be more useful for beginning teachers to acquaint themselves with the general principles presented here and in general classroom management texts (eg, Wolfgang, & Glickman, 1986; Emmer, Evertson, Clemments, & Worsham, 1989; Evertson, Emmer, Clemments, & Worsham, 1989) and build a repertoire of specific techniques suited to the needs of the students that they teach than to memorize a list of techniques. To identify interventions appropriate to specific situations and students, collaborative consultation with more experienced colleagues and research-based texts focusing on specific management techniques are particularly useful.

Collaborative consultation. A current trend in education of students requiring special services is collaborative consultation (Friend, & Cook, 1992). According to Friend and Cook, collaboration is a voluntary process which takes place among individuals who (a) have parity in terms of authority, (b) possess interest in a situation in order to solve a problem, (c) have a common perception of the goal, and (d) share resources and responsibility. Formal attempts at structuring collaborative relationships for beginning teachers are in place in the form of mentor-mentee

programs (Stanulis, 1994). Through such programs, collaborative relationships may be established on an informal basis as teachers break away from the belief that they must take sole responsibility for their classrooms and solve problems in a solitary manner (Friend & Cook, 1992).

Classroom management resource texts. Earlier in the paper, we suggested that the sheer number of behavior management texts available attest to the importance of this aspect of teaching. While many of these texts are excellent resources and have the potential to be quite valuable, the variety of approaches which they represent may be intimidating and confusing. We suggest that in order to approach this market effectively the teacher needs both a unifying philosophy of behavior management and specific management techniques which are designed and validated for specific problems.

When establishing a general philosophy of behavior management, a book surveying the variety of approaches available can be an excellent resource. By examining the assumptions and results of a variety of management models, teachers may come to understand their own system of beliefs and expectations related to classroom management. This is important because classroom management systems or behavior management treatments which are antagonistic to the teacher's own philosophy have little chance of effectiveness and will probably waste a great deal of time. By establishing a few guiding principles, teachers may be better able to judge which specific treatments they wish to employ as well as professionally justify their decisions related to classroom management.

A number of texts and references regarding behavior management are organized so that chapters describe various classes of behaviors such

as: disruptive behavior, social skills deficits, or aggressive behaviors (e.g., Kerr, Nelson & Lambert, 1987; Kerr & Nelson, 1989). Appropriate use of such references can be of great benefit to educators at any point in their career when they are faced with unique behavior problems which are resistant to change.

Professional Decision-Making in Behavior Management

Many behavior management techniques are powerful and can bring about changes in student behavior. This technology places a tremendous burden of responsibility on professional educators to ensure that the techniques are employed appropriately and for the purposes for which they were designed. One advantage of the collaborative approach discussed earlier is that teachers who have previous experience with a technique may be able to guide teachers with less experience. Also, by working together, teachers can ensure that the behavior management procedures employed in various classrooms are working together and not in opposition. Finally, many students with disabilities related to learning or behavior are participating in tightly designed behavior management plans as a part of their Individual Education Programs. A well-intentioned but contradictory management program could undermine the goals of the student's entire education program. One rule of thumb is that teacher's wishing to implement management techniques which are substantially different from those typically employed by the school should obtain informed consent from their administrators and the parents of the target child or children. This is particularly crucial for students in special education programs.

Applications in Music

Wolf (1987) applied one of the more common behavioral interventions known as behavioral contracting to increasing the practice time of private piano students. In this study, three students received individual contracts which specified a goal, a practice routine for the students, a description of the benefits of practice and a description of the agreed upon benefits which would be provided on student fulfillment of the contract. Contracts were developed and discussed with the students and then signed by both the teacher and the students. Each contract was then sent home for the parents to sign. Results indicated that the students generally, though not consistently, met or exceeded their practice goals. On a four month follow-up, two of the three students were continuing to meet or exceed their practice goals without the use of structured contracts.

In a variation of the behavioral contract, the third author employs a parent-student letter at the beginning of each school year. In the letter which each student and their parent is expected to read and sign at the beginning of the year; requirements for concert attendance; concert attire; classroom and behavior; and the schedule of required rehearsals, performances, and special events are listed. An explanation of the positive benefits of adhering to the class requirements is presented along with the consequences which may be imposed in the event that a student fails to attend a required event or violates the behavioral expectations. Not only does this technique set the expectations for performance events, but it removes much of the pressure of dealing with students who fail to meet those expectations because the consequences from which the director may choose are prespecified and made public. This technique has greatly

reduced the amount of arguing regarding attendance, behavior, and attire experienced by the director.

Summary

Regardless of the planning and finesse which go into a lesson, teachers will need to intervene on the classroom behavior of some students. A well-validated set of generic interventions (e.g., direct appeal, teaching appropriate behavior) are available for individual behavior problems. Teachers who have employed these approaches with unsatisfactory results may wish to turn to collaborative consultation with colleagues or a variety of specific research-based texts to develop more specific interventions. Teachers who possess a clear understanding of their own beliefs and expectations regarding classroom management are more likely to employ consultation and research effectively and professionally.

## Conclusion

Management of student behavior is a major concern for beginning music educators and a necessary activity for educators in any discipline or stage of their career. Because classroom management is often considered in isolation from the instructional contexts it is intended to support, teachers fail to consider the relationship between curriculum, teacher behavior, and classroom management. A substantial body of evidence in general education literature suggests that teachers who maintain a clear focus on curricular outcomes and exhibit high levels of enthusiasm and effective interaction with their students not only increase the amount of instruction that they are able to deliver but also prevent many behavior problems which may occur in the classes of less effective teachers. Though this body of knowledge may not be included in the music teacher's

professional preparation program, it appears to be corroborated by research specific to music education settings.

Music teachers possess some advantages in classroom management. For many students, the activity of creating music is intrinsically motivating and, therefore, likely to result in high levels of engaged, productive behavior. Music is also composed of several components which are often taught as discrete activities (e.g., listening, counting rhythms). Effective music teachers are able to use these varied activities to maintain momentum throughout their lessons. As performers, music teachers may also have an advantage over other educators in the intentional exhibition of behaviors linked with effective teaching. Musicians are experienced in attending to both the parts and the whole much the way "withit" teachers must attend to individual students while maintaining group focus.

It may be reasonably argued that music education is a form of pedagogy which shares much with general education. Techniques developed and validated in the general education literature are, therefore, likely to be applicable in music education settings. However, music education has many important differences from general education. A one-to-one correspondence between the effectiveness of a technique in general education and music education remains to be demonstrated. Additional research validating behavior management techniques in music education is required. Nevertheless, music educators will be well served by attending to the elements of curriculum, teacher behavior, and generic management strategies validated in general education settings.

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